Little is known about Florence Fulton Hobson (1881–1978). In 1911 she was the third woman to be licensed by the Royal Institute of British Architects (RIBA) and was the first one from Ireland. The online Dictionary of Irish Architects, the Dictionary of Ulster Biography and the brochure Celebrating Belfast Women: A City Guide Though Women's Eyes dedicate short texts to her and on the basis of the information available here Ryan McBride wrote his unpublished BA Hons dissertation Houses Designed by Women, for Women that reiterates her biography and discusses one of her houses. Her life and significance as the first RIBA licensed Irish woman architect furthermore inspired the novelist Marina J. Neary to write two novels within which she and her family take a central place. The extent of Fulton Hobson’s architectural oeuvre has yet to be researched and this paper focuses on providing an account of her career and, more importantly, on discussing her 1911 article “Architecture as a Profession”.

Life
Fulton Hobson was born in 1881 in Monasterevin, County Kildare but grew up in Belfast where her family had moved to by 1883. Her family (Fig. 1) were Quakers and her English mother Mary Ann

Keywords: Florence Fulton Hobson, Ireland, Suffragette, Easter Rising, Belfast, RIBA


Florence Fulton Hobson attended the School of Arts in Belfast and was an architectural assistant in the practice of James John Phillips (1841/42–1935) and his son James St John Phillips (1870–1935) between 1899 and 1903. After moving to London and his son James St John Phillips (1870–1935) practice of James John Phillips (1841/42–1935) Fulton Hobson attended the School of Arts in Belfast and was an architectural assistant in the practice of James John Phillips (1841/42–1935) and his son James St John Phillips (1870–1935) between 1899 and 1903. After moving to London and he had a pivotal role in the political developments in Ireland at that time.


 Shortly after she had become a licentiate to the RIBA in 1911 she anonymously published the article “Architecture as a Profession.” Little is known about her later career at the Belfast Corporation or her private practice. In 1913 she gave the public talk “Town Planning and its Relation to Public Health” at the Belfast Public Library. It encompassed topics such as the ethics of town planning, modern legislation, and social housing. She also built several houses at Carnalea (Figs. 3 and 4), south of Belfast, a bungalow in Killiney (Fig. 5), near Dublin and made alterations to the 1810

Fig. 1. Family Photograph, ca. 1922. Florence Fulton Hobson is standing to the left hand side. Her mother Mary Ann Bulmer Hobson (née Bulmer) is seated in front of her. John Bulmer Hobson sits to the right hand side of the image. Courtesy of the family (private collection).

Fig. 2. Henry Albert Cutler, New Abattoir, Drawing no. 17, North Elevation, West Elevation, Belfast, 1909. Courtesy of The Deputy Keeper of the Records, Public Record Office of Northern Ireland, LA/7/B/JA/3/17.


10) RIBA Nomination File ‘Florence Patterson’.  

11) Fulton Hobson, “Hand-written Curriculum Vitae,” not dated (c. 1921). This manuscript is in the collection of Fulton Hobson’s family. Her successful completion of the preliminary and intermediate RIBA exams in 1903 didn’t go unnoticed and the Belfast architect W. J. Fennell welcomed her in a public lecture on “Early English Architecture” among the ranks of architects and... was glad to see that there was at least one lady in Belfast who had the pluck to serve her time to architecture, and had passed the Royal Inst. Of British Architects:... “Lecture by Mr. W. J. Fennell FRIBA on ‘Early English Architecture’ at Municipal Technical Institute (extract),” The Northern Whig, Monday February 6, 1903 in The Royal Institute of British Architects, Licentiate Florence Fulton Hobson Student RIBA, London November 29, 1910.
Glendun Lodge in Cushendun.\textsuperscript{14} Fulton Hobson also worked for the Reconstruction Commission of the Irish White Cross Society before the initiation of the Free State in 1922.\textsuperscript{15} The Irish White Cross had been organised in 1920 to obtain funds to alleviate the effects of civil war in Ireland.\textsuperscript{16}

The only publication that illustrated and discussed Fulton Hobson’s houses was the 1927 article “Ireland’s First Women Architect” by Maire Garvey in the magazine The Crystal.\textsuperscript{17} It featured images of two of the houses that Fulton Hobson had built in Carnalea as well as one floor plan (Figs. 3 and 4).

Around 1930 she ran the craft shop, Dunluce Handcrafts, in Bushmills, Co. Antrim and retired in 1936. In 1947 she married William Forbes Patterson and appears to have lived in London until the 1960s but returned to Carnalea where she died in 1978 at the age of 97.

Architecture as a Profession

The most compelling insights to the ways in which Fulton Hobson experienced her education and early practice as an architect are given in her article “Architecture as a Profession”. The article begins by explaining that architecture is suitable for those –men and women– who combine artistic ability and ‘practical common sense’ and continues to summarise several preconceptions concerning women architects:

\begin{quote}
Many people declare that women should be domestic architects, and that they would no doubt excel in house designing on account of their special knowledge of domestic arrangements, but this is about as far as they are willing to go; any larger sphere of work has probably never presented itself to the minds of the majority of people. There certainly is an idea abroad that a woman could not superintend the erection of a high building or supervise workmen. It is thought that she could not possibly go up a ladder in a skirt, and that, although she might be everything that could be desired as a designer of houses to live in (for who knows the dwellers’ requirement better than she?), yet to look after all the details of house erection would be something entirely outside her sphere, and unsuitable, if not impossible.\textsuperscript{18}
\end{quote}

This statement as well as the remainder of the article displays comprehensive knowledge and involvement in the discussion about women in architecture that had commenced in Britain around 1900 when Ethel Mary Charles (1871–1962) and her sister Bessie Ada Charles (1869–1932) had

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\textsuperscript{14} Fulton Hobson, “Hand-written Curriculum Vitae.”
\textsuperscript{15} Maire Garvey, “Ireland’s First Woman Architect,” The Crystal: Modern Ireland Mirrored (September 1927), 264.
\textsuperscript{16} Ibid.
\textsuperscript{17} Ibid.
\textsuperscript{18} Anonymous, “Architecture as a Profession.”
\end{small}
become associate members of the RIBA in 1898 and in 1900. Some of the wording of Fulton Hobson’s article allows for the assumption that she was familiar with the article, “May Women Practice Architecture?”,19 that was published in 1902 in The British Architect and that reported on a talk by Ethel Mary Charles.

The argument, that women are best suited to be domestic architects, can be found in both articles and was related to the notion that the realm of women is the domestic one. Domestic architecture hence provided a ‘natural’ niche for women architects. Female spheres and experiences were linked with newly acquired expertise in architecture. This could be seen, as Despina Stratigakos has shown, as an attempt to reconcile the perceived opposite spheres of women in the workplace with women in the domestic realm. Using the first German women architect Emilie Winkelmann (1875–1951), as an example the reporter Fritz Daussig explained in 1909 that designing single-family homes would help women to remain feminine and would ‘preserve the best female qualities in their professional work’.20 since house design should come ‘naturally’ to women architects.

Fulton Hobson’s remark that a women architect would find it difficult to supervise contractors or builders referred to social expectations about gendered behaviour.21 The social homogeneity of the all-male work place was disrupted by a female presence and created unease. Fulton Hobson regarded such difference as unnecessary because architects are gentlemen and behave politely to everyone in the office.22

Her comment that skirts make the climbing of ladders a problematic exposure23 appears to have related to the observation that male architects were able to transgress class boundaries between construction workers and fellow middle-class architects through wearing clothes appropriate for the building site. This way they would be seen as knowledgeable master architects as well as craftsmen. It would have been scandalous for the lady architect to attempt the same.24

Her argument that women could not climb a ladder was also linked to a broader discourse concerning the perceived inferior physicality of the female body. Such concerns went, as outlined by architectural historians Lynne Walker and Despina Stratigakos, hand-in-hand with fears that a third gender would be created, that athletic bodies would lead to female impotence, or that women would become ‘masculine’.25

The beginning of Fulton Hobson’s article outlined objections towards women architects but it also provided the female reader with counter-arguments should she too have to tackle similar views and obstacles. Fulton Hobson’s text also addressed practical issues such as how to find an architect willing to give a woman the opportunity to work in his office. In giving insights into the daily operations of an architectural practice, she provided her readers with clues as to why an architect might be reluctant to accept female apprentices which also equipped the reader with knowledge that might help to persuade a prospective employer.26 The article explains the costs and length of tutelage, gives details about the three qualifying examinations by the RIBA and provides a list of schools where architecture is taught.

She closes her article with a word of warning to the architectural aspirant: she should not seek architecture as a profession unless she is strongly drawn to it. In citing the text De Profundis written by Oscar Wilde (1854–1900) to Lord Alfred Douglas (1870–1945) from prison between 1896 and 189727 this last paragraph takes a serious tone and is as such separated from the more ironic or matter-of-fact spirit of earlier passages:

Those who undertake something that is not part of themselves will achieve that, but will be nothing more; that if they start with the ideal of being the parish beadle, in whatever sphere they are placed they succeed in being the parish beadle and no more. A man whose desire is to be something separate from himself . . . invariably succeeds in being what he wants to be. That is his punishment. Those who want a mask have to wear it.28

For Wilde, De Profundis was a reflective piece in which he deliberated the meaning of the identity of the artist and the ‘self’.29 This had been an integral part of Wilde’s work and he had been particularly

22 Anonymous, “Architecture as a Profession.”
23 “May Women Practise Architecture?” 125.
26 Anonymous, “Architecture as a Profession.”
27 The title De Profundis was added by Robert Ross but Wilde named the letter Epistole In Carore et Vinculis: “Manuscript of ‘De Profundis’ by Oscar Wilde,” British Library: Manuscript/Letter, https://www.bl.uk/collection-items/manuscript-de-profundis-by-oscar-wilde (accessed January 2, 2017). It is not known which edition Fulton Hobson used. If she read the first edition of 1905, it would not have contained any reference to Douglas and their relationship because the publishers feared being sued for libel and removed some passages. The text therefore would not have read as a love letter but presented itself as a reflective piece on the life of the artist. Fulton Hobson nevertheless will have been aware of the reasons why Wilde had been incarcerated.
28 Anonymous, “Architecture as a Profession.”

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MoMoWo Women Designers, Craftswomen, Architects and Engineers between 1918 and 1945
Tanja Poppelreuter, Architecture as Method of Self-Realisation: The Belfast Architect Florence Fulton Hobson
interested in exploring the meaning of identity within the constraints of social conventions. Fulton Hobson’s reading of Wilde was therefore inspired by the notion in which a person and their art amalgamate.

The reader at the time would have related the term ‘parish beadle’ to a lay official of a church or local administration who carried out various duties within charitable organisations. The most prominent parish beadle, Mr. Bumble, had been portrayed by Charles Dickens in his 1837–39 novel, *Oliver Twist*, as a pompous character engrossed with his idea of duty and power over others which overrides emotions of empathy or compassion. In *De Profundis* the term ‘parish beadle’ served Wilde as an example for an occupation that might bring with it importance, power, or respect but that might not necessarily amalgamate with a person’s identity. The passage cited by Fulton Hobson in her article therefore was a warning that a profession should not be chosen because of a perception of it. If it is chosen for what it stands for rather than for what it means for oneself, it will become a mask and as such it will never be part of the self. The punishment of wearing such a mask is to never be able to merge the idea of an occupation with the true self. Fulton Hobson closed her article with the advice that architecture is only suitable as a profession for those ‘who feel that it is the medium through which they can express themselves best and in which architecture is their method of self-realisation’.

An occupation should support one’s identity and provide the knowledge and skills necessary to develop and nourish it.

**Conclusions**

When women begun to enter the profession of architecture around 1900 many reasons were brought forward that sought to explain why their gender was a hindrance to their ability to fulfil the duties and responsibilities of an architect. Within this discourse, very little opinion was expressed that women lacked the necessary intelligence or may have been unable to learn all required skills. Most criticism related instead to practical factors regarding social conventions and class.

Fulton Hobson’s article was written in reaction to such notions and intended to be an encouragement for women to enter the field of architecture. In providing her readers with a number of counter-arguments she displayed her awareness of what it meant to have transgressed social boundaries and stratifications that expected women to fulfil a role described and prescribed by conventions. For the woman architect, no guidance existed to aid her in navigating social interactions in the workplace, in talking to a builder, in choosing the appropriate dress for the office and for the building site, or in approaching a client. In this way, she was placed outside societal norms and had to find ways that, on one hand, could counteract criticism and prejudice and that, on the other hand, helped her to be recognised as a professional.

Fulton Hobson’s ultimate goal was, nevertheless, more than to provide a guidance to architectural education or to give instructions as to how to recognise and respond to prejudices. She cautioned her reader that the achievement of being a women architect should not be an end in itself. The struggle to become an architect is merely the means to the end of becoming what she considered to be her true identity and a fulfilment of herself. Fulton Hobson’s main concern was that future women architects would reflect on what it means to find self-realisation as a woman and an architect in one person.

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30 Ibid., 220.
31 Anonymous, “Architecture as a Profession.”
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